



MOTTO:—*Omne tulit punctum qui miscuit utile dulci.*—Horatius.

He who mingles the useful with the agreeable bears away the prize.

THE ETUDE

DEVOTED TO THE INTERESTS OF THE TECHNICAL PART OF THE

 Piano Forte. 

VOL. 2.]

MARCH, 1884.

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THEODORE PRESSER,

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A CHAT WITH PUPILS

ON THOROUGH STUDY.

Talent alone, does not make a musician. A musical organization does not necessarily bring with it a desire for work or knowledge. Precocity does not give all the strength to ascend Parnassus' Heights; nor can the sacrifices you may be willing to make for music be measured by your love for it. *Thoroughness in your study* is the great conquering weapon in the pursuit of music. It implies all the requisites for high attainment, ambition, energy, prescience, enthusiasm, love, etc. Without these, talent will only be a fruitless aggravation; without it nothing real will ever be accomplished; for the lack of it, music is willingly laid aside as a good riddance when the teacher's influence is withdrawn.

Why is it that the study of music is often begun when the lip still lingers on the lip, and is continued steadily on, till full maturity has set in, and yet no satisfactory results are obtained; no real pleasure for performer or listener? Superficial study could answer for an untold amount of useless wooing of the Muses.

What can be more saddening to a parent than to feel that her child's course is drifting toward negligence, frivolity and mediocrity? What ought to fill the pupils' heart more with shame than for him to be conscious he is doing wrong to himself as a student by the superficial skimming, smattering manner of doing his duty.

What can be more destructive to the building up of a good character than to trifle with one's self? How can a person feel that self-respect he should, when he allows indolence and indifference to hold sway, where industry and earnestness should rule?

To be anything but thorough means a waste of existence, of life, of all. Thoroughness is synonymous with greatness, nobleness, respect, esteem, usefulness and renown, while superficiality is crushing, belittling, narrowing, ignoble and contemptible. Who ever became great by forming habits of carelessness and indolence, and where is there any worthy person who is not thorough in what he undertakes? The trifler, like the "lame and laggard," is pushed to one side in this age of progress. The easy-goer and the good natured fool are driven from the field of action, down to the lower haunts and positions in life, by the energetic driving and determined men of the day. When persons will undertake and prosecute, year in and year out, any occupation they know in their hearts they care nothing for, is worse than treason, false love and hypocrisy. It is a sin against one's self to neglect doing everything we have to do with all our might. If what we do is devoid of love, earnestness, enthusiasm and spirit, we are lowering ourselves into mere machines, mere automatic apparatuses.

Look about on Nature. What earnestness, and faithfulness, and thoroughness do we find? Man only does his work half-way. Man only degrades his gifts. Man only misuses his power. He is the only trifler in all nature.

See the bee; with what deadly earnestness he flies swiftly by you? The deer-hound pursues his prey till he drops down dead. The birds warble their joyous songs in the morning, when a drowsy stupor still possesses all mankind. What a lesson in faithfulness and industry is the noble horse and lusty steer?

Our prayer and daily cry should not be for

more talent, for greater advantages, nor for more time, but for a determined purpose, for a oneness of aim, for a soul lit up with fiery earnestness, for undying zeal, for the courage to stand and battle till the foe lies crushed beneath our feet.

What a lesson can be gathered from the germination of a seed; how uniformly the germs obey their destiny? However carelessly a seed may be set in the ground the germs which form the root, and that which is the architect of the stem, will seek their way—the one to light, the other to darkness—to fulfil their duty. The obstruction of granite rocks cannot force the rootlet upward nor drive the leaflet downward. They may kill the germs by exhausting their vital powers in an endeavor to find their proper element, but no obstruction can make a single blade of grass do aught but strive to fulfil the end for which it was created. Would that man were equally true to the purpose of his existence, and suffer neither the rocks of selfishness nor the false lights of temptation to force or allure him from duty to his God.

To return to our subject, and with a more direct application to piano playing. There are numerous temptations for wrong-doing in the study of the piano-forte that makes it very difficult to escape contamination. Here are some of the things that breed carelessness and bad habits. The enormity of the work to be done is appalling and bars the idea of ever accomplishing the whole thoroughly. If a thorough artistic pianist is not conversant with Horace's Odes, nor is not given to quotations from Koran, he can, at least, have the sympathy of mortals, because his art has completely absorbed all his vital force, as he had to bury himself in his art and shut out all else, in order to reach his high artistic standard. Music is a growth, and a very slow one at that, and the cramming process will surely result in future musical bankruptcy, when all must be begun over. The desire to shine in public destroys all real natural growth. A student should not appear in public until he has accumulated considerable technic—until he can be tolerated to be listened to, until habits are formed, or until some degree of individuality has shown itself. Preachers do not go out to preach until they can, at least, read readily and not stammer. Lawyers do not appear in public and try cases when they ought to be silent listeners to others. The ill-concealed desire to shine in public is ruinous to thorough work; besides, that ought to be an aim, the anticipation of which should inspire thorough work.

The manner in which music is taught and studied is all-important. If the teacher drives and is over anxious; works for temporary effects, or builds upon aught else than a solid technical basis; if the principles used in playing are not attacked boldly; if the pupil is fed on nandy pandy, la da dah kind of music; if there is no system, no exaction, no aim, no end; and, then, if the scholar carries on a feeble, sickly mode of study; if music is pursued for aught else than the love of the art; if false notions prompt its study; if it is only carried on because it is begun and no fit opportunity is offered to get out of it honorably—then music is a failure, a robber of life, a murderer of time, a destroyer of the beautiful, and a dangerous occupation, and, above all, a useless waste of money.

When we see how music is taught and studied,

there cannot be else than dissatisfaction at the end. No wonder the Muses are neglected after the school days are over; no wonder that graduation comes to the relief of the weary struggles; no wonder that matrimony strikes dumb the once noisy piano; no wonder that the mother intimates humbly, with considerable sadness in her tone, that she once studied music. No one would ever have known it had she not said so. So the conclusion of the whole thing is to let us prosecute our work thoroughly. Let us attain a height that will reflect pride on us. Let us obtain a possession that we will always hold dear. Let us strive to surpass our previous effort. Above all, let the love of true art be your guide. Search for the truth; then you will have an accomplishment that you will carry beyond the four walls of your college; that will not cease with matrimony, nor be discontinued with the teacher's visits.

CONFERRING DEGREES ON THE MUSIC TEACHER.

This subject has called fourth an animated discussion by the general musical press, and like all progressive movements, has met with opposition and ridicule. A formidable array of mighty men of the pen have, all in their turn, discharged a volley of hot shot in the face of this innovator of the musical camp. The persistent effort of those pushing the movement has about silenced all opposition, and now comes the question: What is the best mode of conducting such an institution? To introduce the subject, we beg leave to present a letter received from the committee who have the matter in charge:

At the last meeting of the Music Teachers' National Association, held at Providence, Rhode Island, in July, 1888, the undersigned were appointed a committee to carry out the views and desires of the National Association, as expressed in the accompanying preamble and resolutions, a copy of which they beg leave to hand you. [They appeared in October, 1888, in THE ETUDE.]

In accordance with the privilege conferred by one of the resolutions, the committee has the honor to extend to you an invitation to become a member of that body, and thus co-operate with it in its aims to elevate the standard of the musical profession.

It is proposed to hold a meeting of this committee in Cleveland the first week in July, the time of the annual convocation of the Music Teachers' National Association, to consider the further development of the plan of a National College of Teachers, and, if deemed advisable, to proceed to incorporation, the adoption of constitution and by-laws, election of officers and examining board, and the execution of the purposes of the organization.

You will understand, of course, that your acceptance of this invitation can impose upon you no financial responsibility whatever, and your presence at the proposed meeting, although very desirable and earnestly requested, will not be obligatory.

The committee have been able to confer with a few members of the profession, amongst them, William Mason, Dudley Buck, John K. Paine, H. Clarence Edgill, Otto Singer, Eugene Thayer, W. S. B. Matthews, Louis Maas, Arthur Mees, Otto Bendix, John Orth, Armin W. Doerner, and others, all of whom express themselves in accord with the movement, and in conclusion beg leave to express the hope that you, also, will deem it a privilege to contribute the force of your reputation and counsel to the furtherance of a measure honestly designed to ameliorate and improve the condition and interests of the musical profession.

An early response to this invitation, either acceptance or declination, together with an expression of your views concerning the proposed plan of a National College of Teachers, or a request for further information, will very much oblige.

Yours fraternally,
WM. H. SHERWOOD,
CARLYLE PETERSILEA,
S. B. WHITNEY,
N. ODE STEWART,
E. M. BOWMAN, Chairman.
Committee N. C. T.

Further information may also be gained from the communication of Mr. Bowman, in another column of this issue. There will, without doubt, be appointed, at the next meeting of the Music Teachers' Nat'l Ass'n, a Board of Examiners empowered to confer degrees on music teachers who stand the examination imposed upon them by that Board. To further discuss the advisability of such a scheme will be useless. The committee have a determined purpose, and are pressing the matter with all vigor.

We will turn our attention to the consideration of the plan to arrive at the desired end. The scheme has met with our unqualified approval from the start. We hail, with our hat waving overhead, any scheme that aims at the promotion of the profession of music teaching; that will kindle anew the zeal for higher attainment; that will invest the profession with greater dignity; that will aid in bringing true merit to the front. No one will, for a moment, doubt that the gentlemen forming the committee have other than the best interests of the music teachers at heart. What is here advanced is not given *ex cathedra*, but as our sincere conviction of what will best promote the end in view.

The name "National College of Teachers" savors too strongly of England to be relished by Americans. The word "college," as used in the sense of society, is so purely English as to make it appear that this is the American branch of a similar English institution. Then, again, the name "music" or "musician" should be connected with the degree. As it now stands it would imply all kinds of teachers. We venture to suggest the name "Society of Musicians" as better fitted for our purposes. Yet that does not fully answer. It is to be no society or college, as the terms are usually understood in this country. It is a degree, and, as such, it will be considered by those who are fortunate enough to possess it. In such a small territory as Great Britain, the word college might more aptly be applied, but in this vast land of ours it cannot be expected that those taking the degree will ever be called on for concerted action as a corporate body. The title should, in some way, indicate the nature of the degree, which is not now the case. In Germany the title "Professor of Music" is rarely bestowed, and brings with it almost princely honor, but in America there is a stigma attached to that title that debars its adoption in this case; but by some such name the degree should be called.

The power to confer certificates of proficiency, or degrees, or titles, or any name by which the honor may be designated, should come from the Music Teachers' National Association. That body should control the whole matter. The Board of Examiners should receive their power through it. The framing of the constitution, by-laws, and future amendments should be done by that body and not by a distinct body. The degree should go forth with the signature of the president of that body, and should bear the official stamp of the Association. It is rather doubtful whether the Congress of the United States would consider favorably the permission to grant the power to confer degrees unless coming from an organized body like the M. T. N. A. This, then, would do away with any separate institution, and would then be con-

ducted on the plan of literary institutions. —The Music Teachers' National Association being the institution, the Board of Examiners the faculty. The degree could then be "Master of Music."

But whatever ultimate plan may be adopted, it is hoped that it will be American and not have the smack of an imported article.

In order to make the bestowal of these certificates effectual, it would seem necessary that there should be two degrees given. To hold up the standard of the one, a secondary degree should be offered as a stepping stone, after the manner of bestowing "Bachelor or Arts" and "Master of Arts." The upper degree should include transposition, counterpoint, musical form, composition, etc., but the average teacher has a very vague idea of these subjects, and those that do possess such knowledge will be indifferent to taking such a degree. Let there be a lower degree which will include nothing above the one hundred questions in elementary harmony, given in this number of THE ETUDE, and then there will be created a wonderful desire for something higher. Through this secondary degree the first can be rightly maintained, and none should take the upper until the lower has been passed.

Some such a division of degrees will be found practically operative and necessary. The State Music Teachers' Associations that are now rapidly being formed in every State, could be empowered to grant the lower degree. The Board of Examiners could also be appointed by the National Association, on which no one could serve who has not passed the examination of the upper degree. There are numerous details that might be added, but we have given the outline of a plan which is simple and at the same time distinctively American.

In conclusion, we would urge on the committee not to delay the matter, but now, while the musical press and profession is aroused and interested, to perfect their plan, and if possible to have the whole matter in such a shape that at the July meeting, or immediately after it, the Board of Examiners could meet, to examine applicants, and leave the details to be attended to for some future time.

TO OUR SUBSCRIBERS.

We have frequently urged teachers of the piano to request those under their tuition to subscribe to some musical periodical. Quite a number of our subscribers have sent in lists of their pupils to be enrolled on our subscription book, and express themselves highly gratified with the results. Pupils need all the stimulus and encouragement possible, in their work. To awaken and foster the interest of the pupil, is, after all, one of the great principles of successful teaching. The piano studies which appear in this one number nearly pay for the year's subscription, and THE ETUDE is the only journal containing technical studies. The Pupil's Department, which is inaugurated with this number, will come out more prominently, and we trust that during the coming month teachers will interest themselves in this matter. The benefit that will accrue from this, all will share—the pupil, the teacher, and THE ETUDE. The support the publisher receives in this way will, at once be transferred to the paper. This number, all will observe, is enlarged, and it has been through just this kind of support that we can see our way clear to print such an enlarged issue. We trust that the merits of the publication warrants us in making this appeal.

ONE HUNDRED APHORISMS.

SUGGESTIONS, DIRECTIONS, INCENTIVES,
DEVELOPMENTS.*Being the Result of Thirty Years' Experience as Teacher of the Piano-Forte.*

BY J. C. ESCHMANN.

Translated from the German by A. H. SNYDER, for THE ETUDE.

III.

20. In the case of pupils who have two lessons per week, the following is thought to be the best division of the time:

FIRST LESSON.—Fifteen minutes' study of finger exercises, scales, etc., especially such as have some bearing on the piece which is at that time being practiced, and such as can be made effective as introductory to the same. After this, by way of breaking the monotony, a little theory may be introduced. This should consist of the general principles of music, note reading—no playing—and the fundamental principles of harmony. The rest of the time should be devoted to the study of a two-hand composition. At first it will be necessary for the instructor to study and practice in one form with his pupil, in order that the latter may learn how this is done with the least possible expenditure of time.

SECOND LESSON.—A quarter of an hour's study of exercises, on Etudes, or something of that kind; then again, a little theory, and the rest of the time should be devoted to a four-hand composition, as an exercise in note reading. A beginner must have two lessons a week, *at the very least*, if any progress is to be expected.

21. See to it that the pupil, by means of silent finger gymnastics, exercise all his fingers regularly at the beginning of each practice hour, and frequently at other times during the day. This is admirably adapted to the development of strength and nimbleness, and it renders each joint conscious, so to speak, of its own existence. The following are suggested:

(a.) Place each hand alternately on the outer edge of the white keys, in such a manner that the thumb and fifth finger will form a straight line, touching the keys at every point throughout their entire length. The assistance of the other hand will probably be needed to accomplish this—and, in that event, it will be necessary to draw forward the thumb, the fifth finger remaining unmoved, until the desired position is attained. The hand should remain in this position for some little time, while the other hand practices exercises on the piano.

(b.) Place one finger against the outer edge of a white key, and, with the assistance of the other hand, place the next finger on a white key, as far removed as possible from the first. Keep the hand in this position for some little time, even though it may be painful, and then, in the same manner, exercise all the other fingers in succession. A piano is necessary for this exercise, but for the one given above, the straight edge of any table is all that is necessary.

(c.) With the fingers of one hand, seize each finger of the other in succession—the thumb excepted—between the first and second joints, raise it straight up without straining, draw it back to its place, and continue this motion for a little while, just as if you wished to render free the action of some mechanical implement which is not well oiled. This exercise can be

practiced at any time, and is accordingly very valuable, since it shows the pupil what he must, in time, be able to do with each finger unassisted by the other hand; viz: to raise it straight up from the knuckle as far as possible. This can be accomplished only after considerable labor, some of the fingers requiring more practice—others less. This power can never be developed in the fourth and fifth fingers to such a degree as in the first and second; for this reason, the former should receive special attention and assiduous practice.

22. In practicing his first finger exercises, composed of the first five notes of the scale, it will be greatly to the advantage of the pupil to transpose these into different keys; at first, they should contain no flats or sharps, but by degrees, one, two, three, and even four black keys may be introduced. By this means the almost intolerable monotony of the continual C, D, E, F, G, is avoided; and, besides, the pupil gradually learns transposition, which knowledge he will have frequent occasion to employ in his subsequent study.

23. Besides the signs which indicate unusually strong accent (fz and fs), there are two others, \wedge and $=$, the exact difference between which, it is important to understand. The former is employed when the note with which it is used is to be struck more forcibly than the others, thus making it more prominent; the latter also denotes that the note is to be struck harder, but at the same time it is to be held a little longer than the other notes of the same value. Not all writers make this distinction, but the better class of composers, among others, Franz Schubert, adhere rigidly to it.

24. After the pupil has read and located on the piano the first few notes of his piece, do not allow him to cast his eyes upon the keyboard again during the entire piece. If necessary, the two parts may be practiced separately, first the left, and then the right hand, and then both hands together. Keeping the eyes fixed intently upon the music has a two-fold advantage; it helps to acquire readiness in reading, and cultivates in the fingers a delicacy of touch, which, by degrees, enables them, as if provided with invisible feelers, to find their way more safely among the keys.

25. In reading music, it is of the greatest importance that the pupil should acquire that accuracy and readiness of observation which will enable him at a glance to note whether the course of the notes is upward or downward, whether two or more notes of equal value succeed each other on the same degree, and exactly how many degrees distant a note is from the one immediately preceding it.

In addition to this, accustom your pupil to look at least the distance of half a measure ahead of his playing, thus anticipating what is about to follow, in order that no break in the time may occur. This readiness of sight must be carefully cultivated, until at least the pupil can easily take in at a glance a whole line, and even a half page in very simple music. Every well-qualified teacher should be able, when playing duets, to keep continually in his eye both his own part and that of the pupil throughout the entire piece.

26. The tempo, in which a piece is to be played must be regulated, somewhat, by the ability of the pupil; but it by no means follows that correct execution is necessarily rapid. Louis Koehler says, "Rapid playing is certainly no rare art, since even poor players can play

rapidly." In playing a piece, the following is essential to correct interpretation: It should be read accurately, played in strict time, and with the proper accentuation; with a crisp, clear, and accurate touch; and, above all, with a true knowledge and appreciation of the spirit which pervades and animates the composition.

27. There is quite a difference between *time* and *tempo*. The former refers to the rhythm, which is divided by means of bars, into measures. In order to "play in time," it is necessary (a) that all notes of equal value should be given equal time; (b) that notes of different values should sustain the proper relations to each other. This means that quarter notes are to be played not merely a little slower than eighth notes, but that they shall receive exactly double the time allowed the eighths. Thus, two eight notes (or three, as a triplet) must be played in the same time that is required for one quarter.

Tempo does not refer to the relative value of notes, but marks the absolute degree of velocity with which any given part of the measure, as a half, quarter, or eighth note, is to be played throughout the piece; or, at least until the tempo changes, at the discretion of the composer. An instrument for ascertaining this, called the metronome, has been invented. If M. M. $\eta = 100$, stands at the beginning of a piece, the metal weight on the metronome is to be adjusted to the number 100 on the rod, which vibrates to and fro, and each half note must be played in the time of one vibration. Every pupil should own a metronome, but not for the purpose of practicing with it in motion, severely regulating his playing by it, beat for beat; because this would make his playing at once stiff and mechanical. The legitimate use of the instrument is merely to ascertain, before any playing is done, the degree of velocity which the piece requires. In piano playing, as well as in every musical performance, a certain rhythmic freedom must prevail. Greater liberties of this kind may be ventured upon as the student reaches the higher stages of proficiency.

Lady instructors are, for the most part, in this matter, too lenient and careless with their pupils. As very many of them are not themselves quite thorough, they are naturally unable to instill thoroughness into their pupils. If the pupil does not acquire this when he begins to study, no subsequent practice will remedy the matter, and he will inevitably become a musical cripple for life.

A GRADED COURSE in Harmony is now in preparation for the columns of THE ETUDE, by one of the leading musicians of Boston. It is of the greatest importance that teachers who desire to take their pupils through a systematic course of this kind to begin with the very first number. The first installment may be looked for in the next issue. The first lesson will pay special attention to intervals, recognition of key, etc., and will contain many examples to be worked out by the pupil. It is expected to have each issue of THE ETUDE contain a chapter, which will close with a number of questions on the subject treated. Teachers who have never introduced Harmony into their classes will find this an excellent opportunity to make a beginning.

Do not fail to send in your subscription before the April number of THE ETUDE is mailed. It will be an interesting number.

MUSIC TEACHERS' BUREAU OF
EMPLOYMENT.

The aim of this Bureau is to introduce thoroughly qualified teachers to those who have positions to be filled.

We are placed in direct communication with over two thousand institutions of learning where music is taught, and many changes naturally occur annually in the musical departments of these institutions. Our purpose is to provide the best teacher for each vacancy. A number of such vacancies are now at our disposal, which number is daily increasing.

We would advise those who are contemplating a change, or have aspirations to fill more important and responsible positions, to send for circulars and blanks, which are sent free. In these times competition is very severe for desirable places, and, in order that competent and cultured teachers procure the places, it will not do to rely too much upon the reputation you have in your community as a musician. Every means must be used to convince the parties wishing a teacher of your competency. To do this requires tact and business energy. A candidate may apply for a position which she or he is well suited for, but the application is not recognized on account of carelessness in writing and in paper and ink used. Nothing will prejudice your case at sight more than illegible writing, errors in spelling and grammar, etc. The Bureau will give each candidate a full and fair representation, but much depends on your testimonials, references, on the manner in which you press your claims, the way of stating what you can do, what you prefer doing, what you are willing to do, what may be expected of you, etc.

As a rule, teachers of experience are preferred, though well-prepared beginners have often opportunities, and many of the less responsible positions are open to those of limited experience. It is the earnest desire of the manager to make this department of THE ETUDE one of great benefit to its patrons.

EXTENDED.

The special offer made in the last issue will be extended one more month, viz.: Those sending in their subscription during the current month will receive all the copies of the incomplete volume I. Thousands of these copies have passed from this office during the past month. Should the supply be exhausted before the month is up, our offer is then null and void.

GORDON'S NEW SCHOOL FOR THE PIANO-FORTE, from which we have taken some of the études of this issue, is a very exhaustive school for the piano. It is the culmination of the series of Richardson's methods. Those that still cling to Richardson will find Gordon's New School far superior to it, while it is not too great a departure from it to interfere with your system of teaching.

We have received more subscribers during the past month than in any three previous months of our existence. It is gratifying to state that about half of these came through those who are already subscribers. During the coming month ask the more matured and intelligent of your pupils to send for THE ETUDE through you.

In sending in your subscription ask for a catalogue of works of musical literature, and one will be sent to you. There are a few books on music every teacher should possess. At some future time a list of such books will be given in THE ETUDE.

Our patrons, in replying to any advertisement printed in this journal, will oblige us by quoting THE ETUDE. In this way our advertisers will give THE ETUDE due credit. This hint, it is hoped, will be kindly remembered for all time to come.

The names of music teachers are always welcome received at this office. We send every such a sample copy of THE ETUDE.

THE NATIONAL COLLEGE OF
TEACHERS.

To the Editor of The Etude:

The National College of Teachers' committee will have a meeting at Cleveland at the time of the gathering of the Music Teachers' National Association, the first week in July, to further discuss the projected plan of instituting a system of examination for teachers of music. If it is decided to proceed to organization, as it doubtless will be, the first action will be to incorporate the association, if that is found necessary, then elect an officer, and finally decide upon the general points to be covered by the examination.

The exact formula of examination will be known only to the Board of Examiners, and this will be changed from year to year, so that no one may be able to polish up on the particular questions and problems which they will have to solve at the examination.

Of course, it is now impossible to say just what this examination will consist of, but, in the case of a piano-forte teacher it may be something like the following, partly demonstrative and partly written.

DEMONSTRATIVE.

1. The performance of a short solo, selected by the candidate from one of the masters.
2. Reading at sight a piece to be selected by the examiners.
3. Possibly the transposition of a phrase or two.

WRITTEN.

1. A piano-forte piece, selected by the examiners, may be given the candidate, in which he is to mark the fingering, phrasing, expression, kind of touch to be employed, and give an analysis of the musical form.
2. Questions in method of playing the piano-forte, covering proper position and action of the various members involved.
3. Questions selected from musical catechism.
4. Questions in harmony involving the analysis of a phrase in four-part harmony; adding three upper parts to a given bass; harmonizing, in four parts, a given melody. And possibly, the solution of some examples in counterpoint.
5. Questions in musical history from a piano-forte stand point.
6. Questions on the principles of acoustics, and in general musical information.

In this examination the candidate will remain strictly *incognito* to the examiners. The candidate will not come into personal contact with the examiners at all. Thus, in the demonstrative part of the examination the candidate will be *heard*, but not *seen*, as at the College of Organists in London. In the written examination, the candidate will sign his number (given him by the secretary) to his examination paper, and thus be known to the examiners only by a number, and not by name. In this way there will be no possible temptation for the examiners to show any favor, or the candidate to claim any.

And the candidate will not know until the examination paper is put into his hands what questions are to be answered or problems solved. He will thus stand or fall,

according to his real ability, and a certificate won under such conditions will be likely to be worth something.

In accordance with the privilege conferred by the Music Teachers' National Association, upon the original committee, (W. H. Sherwood, S. B. Whitney, Carlyle Peterslee, N. Coe Stewart, and myself) we have invited a large number of the leading teachers of the country to co-operate with us in the discussion of this matter, and we are very much encouraged by the enthusiastic responses which are being received through the mails. Among the important names noted down may be mentioned those of Dr. William Mason, Dr. Damrosch, Dudley Buck, John K. Paine, Dr. Louis Maas, Geo. E. Whiting, H. Clarence Eddy, J. R. Mesenthal, John Orth, Dr. F. Ziegfeld, John C. Fillmore, A. W. Doerner, Arthur Mees, and many others, if your space did not forbid.

We anticipate a very important meeting at Cleveland, for this matter will be thoroughly discussed, and the programme, which the executive committee of the Music Teachers' National Association have nearly completed, will be an unusually interesting one.

E. M. BOWMAN.

THE NEWS OF THE MONTH.

Von Buelow and Wilhelmj will play in London the coming summer.

Rev. H. R. Hawsis, the eminent writer on musical topics, is to make a tour of the United States.

The arrangements for a May festival in Richmond, Va., are progressing rapidly. The business men of that city are giving active support to the undertaking.

Music printing is mentioned in 1495; first from wooden blocks, then, in 1500, from copper plates, and in 1710 from pewter plates. Machines for noting down music were invented in 1740.

Richard Salsfield, the five-cent music publisher, has failed. Hope he will turn his attention to something else than music. And it should be further known that Daniel P. Beatty, Mayor of Washington, N. J., is also reported to have gone under. No better indication of genuine musical growth could be recorded than the failure of such men.

It is not generally known that in Virginia there is a musical journal entitled the *Musical Million*, the organ of the character note system. Its circulation is something enormous for a musical journal in the South. It has been published at Dayton, Va., for about fifteen years, and has about 10,000 readers.

An English musician, W. Ritchie, has invented a hand-warmer for piano-practice in cold weather. It consists of an oblong lamp or stove, which is adjusted to the front of the key-board, near the middle octaves. It burns four small lights, and, by burning the best kerosene oil, no fumes are caused in the room. The next thing we will hear that the principals of our female colleges will be investigating the invention. Who will now supplement this invention by a feather-bed piano stool?

"The Joys of Life." Emile Zola's new book, is in press and will be shortly published by T. B. Peterson & Brothers, Philadelphia. It is the great literary curiosity of the season, being a grand novel of power and interest, lies in its truth and pathos. The heroine's experience, while fraught with sorrow, yet has its bright side, and throughout her career realizes "The Joys of Life," from which circumstance the work takes its name.

The house of Ludden & Bates, Savannah, Ga., is to be changed into a stock company, and will soon begin the manufacture of pianos in that city, according to the *Savannah Daily Times*.

M. Rubinstein has refused Mr. Abbey's offer to come to America and give one hundred concerts within five months, alleging that he has accepted other engagements in Europe next winter. If it be true, as is reported, that the amount offered was twenty-five thousand pounds for the five months, the refusal is still more extraordinary. Mr. Abbey, apparently, does not quite understand his subject. M. Rubinstein is one of the greatest of living pianists, and one of the dullest of living composers. Largely endowed with that quality of cussedness to which the human race is subject, it goes without saying that M. Rubinstein hates piano playing, and loves to hear his compositions. Gold cannot entice the pianist across the ocean; but fair words may entice the composer. Last time M. Rubinstein came as a pianist to London we paid the peddler by the production of his "Demon." "The Tower of Babel," the E flat concerto, and the extra (the twelfth or thirteenth, I forget which) movement to the "Ocean" symphony. If Mr. Abbey is willing to produce some of his music, very much less than twenty-five thousand pounds will draw M. Rubinstein across the Atlantic.—*London Figure*.

The tour and excursion across the Continent, projected by H. S. Perkins, of Chicago, will start about the middle of April, and no doubt will, from the able management, prove a decided success. It is the first time that arrangements were ever perfected whereby the singers of the country could unite as a chorus, give musicals and concerts en route, and visit all points of interest from the Atlantic to the Pacific at a nominal cost, and be in charge of experienced conductors. The plan is brief:

First. A well-balanced chorus of thirty-five sopranos, twenty altos, twenty tenors and twenty-five basses. A full rehearsal to be held in Chicago previous to starting from that point of rendezvous.

Second. Several soloists, vocal and instrumental, including a pianist.

Third. A limited number received, not singers, who desire to accompany their more musical friends or the party; all such to have the benefit of the reduced rates.

Fourth. First-class accommodations including Pullman sleepers.

Fifth. All members of the party to pay the estimated cost of the trip, on the basis of the *lowest excursion rates*, and the singers to receive reimbursements from the net proceeds of concerts, etc., which may be given on the route.

Dr. Eben Tourjee, of Boston, is out with an attractive pamphlet of thirty-five pages, giving information of his seventh annual tour to Europe. His first excursion, six years ago, numbered nearly three hundred persons, but that number has been more than doubled since then. If this interesting pamphlet is read there will have to be a fleet of ocean steamers chartered to carry all who wish to go. What appeals directly to the music-lover is the numerous advantages the trip affords for seeing the musical wonders of the Old World, as well as the natural and historic.

Pupils' Department.

Pythagoras says, in order to know anything thoroughly, you must learn and forget it eight times.

You must not only learn to count while playing, but make your playing fit the counting, not *vice versa*.

In order to avoid the habit of false fingering you should not play any piece which is not marked for proper fingers.

You must never leave a piece until you have entirely conquered the difficulties, though a second piece may be under way.

You should not learn to play chords and skipping notes without looking at the keys, as this habit interferes with a prompt reading of notes.

It is better to practice often than to tire yourself by long sitting. A long practice is as much to be avoided as a long lesson. Thoroughness is gained by repeated and persistent application; not by long and exhausting efforts.

Take the first opportunity, after having had your lesson, to look over, not to play, the exercise or piece you failed to play to the teacher's satisfaction, and try and find out the places theoretically, *i. e.*, without going to the piano. By this means the concerns of the teacher will be better impressed on the mind.

The value of system in study cannot be too highly rated. The worker who is unsteady and unsystematic revolves round a very limited circle, without progressing forward. The pupil who is continually missing lessons, and procrastinating his hours of practice, will soon lose all grasp on his studies, if he ever had any.

It is also sometimes good to vary the order of practice, and begin with the practice of the piece first, and the other parts afterwards, lest it should get too mechanical, and the case could occur that the pupil would be unable to play his or her piece of music without having previously played the sections, which certainly are best played in that key in which the piece and exercise are written.

As the defective links of a chain, even if singly repaired, do not repair the chain completely, so any single bar of a piece, though slowly and carefully practiced (and thus mastered) does not make the pupil play the whole piece properly, unless the bars before and after are joined to it, so as not to leave the slightest inequality. So we shall find the usual mode of playing a piece a hundred times and more over is only a waste of time. Take that bar or bars out which do not go smoothly, practice them carefully, and after having done so, bestow the greatest pains to join them to the adjacent bars.

You ought to fix your eyes very carefully on the notes; not on the keys. Do not trust to memory; otherwise, you will never learn to play at sight.

As soon as possible, be able to tell in which key your piece or exercise is written. The general rule is—Take the first and last chord of a piece whereby to judge; but some pieces begin with a different chord than they end with; in this case the *last* chord must decide the key. In minor keys we find, certainly, in one of the first bars, the accidental leading note. Thus, in a piece of music with three flats, the occurrence of B natural in the first four bars is conclusive to say the piece is not written in E-flat major, but in C minor.

Pupils often come to their lesson badly prepared, and yet seemingly expecting to receive a good and thorough lesson from their teacher. They should remember that very little can be done for them if the previous lesson has not been practical and well acquired. *Habitual neglect* becomes a source of embarrassment and torture to the teacher. When pupils take lessons they should show their appreciation of their teacher's worth by industry, application and conscientious study.—*Goldbeck*.

Whatever you do, endeavor to do it well, for what is worth doing at all, is worth doing well. If you wish to become a pianist or a singer, try as hard as you can to accomplish this object. Do not seek a short-cut to success, but go the good honest way, for that is sure to lead you there. If you practice a piece of music do not indulge in changes, or omissions, but produce the piece as the composer wrote it, and play it as he designed it should be played. There is a great deal of unsatisfying indulged in by amateurs, not only in music but also in painting. This is the time when the mania for color and canvases has probably reached its height. People who cannot see correctly, handle a brush and lay on paint! Alas, they often do it in mere blotches, they produce stiff work, for the simple reason that they work too hastily. An artist may dash off a picture quickly, but the amateur had better let the dashing off alone. Great skill and knowledge only enables a person to work quickly in art. The greatest artists, musicians, painters, sculptors were slow and careful workers. When amateurs cannot go beyond their powers in the production of art works, they should be careful not to regard their works as perfect, simply because it is the best they themselves can do. There is, however, a goodly number who fail to bestow the necessary amount of labor upon any work of art they attempt, be it a painting or a piece of music. Such carelessness is unpardonable and deserves the severest criticism. Whatever you attempt, endeavor to do well, for what is worth doing at all, is worth doing well.—*Musical World*.

QUESTIONS AND ANSWERS.

[Questions pertaining to the study of the Piano-forte will receive attention, and answers appear, usually, in the following month, if received before the FIFTEENTH of the current month. The writer's name must accompany letter to insure an answer.]

A. H. W.—QUESTION.—Will you please mention some history of music that you can recommend, and some musical work that gives a good account of the lives of the best musicians?

ANSWER.—Ritter's Musical History is an admirable work of the kind. The English edition is preferable to the original American, having the work divided into chapters instead of lectures. It is also enlarged and revised. There are also added seventy-two plates of examples. In answer to your second question we would recommend to you "Groves' Dictionary of Music and Musicians" as the most complete work of the kind. Three volumes are now ready. The whole work will be complete in four volumes.

M. S. AND OTHERS.—QUESTION.—Will you please give a graded list of popular music similar to the one of classical music in February number?

ANSWER.—You will find an answer to this in another part of this issue.

C. A. R.—QUESTION.—What are the best studies to immediately precede Duvernoy's Ecole de Mechanism?

ANSWER.—Kohler op. 151, Czerny op. 636, Wieck's Studies, Le Coupler's Ecole de Mechanism.

A. A. S.—QUESTION.—Can you give me a graded list of Bach's music?

ANSWER.—Louis Kohler has arranged, in progressive order, the works of Bach in three sections; published by Julius Schubert & Co., Leipzig. G. Schirmer, Union Square, New York, can furnish you with copies.

A. H. W.—QUESTION.—I would like you to tell me which of Beethoven's Sonatas contain the least difficulties?

ANSWER.—The following is the order in which the easier Sonatas of Beethoven should be studied: op. 6, op. 49, op. 79, op. 14, No. 2; op. 10, No. 2; op. No. 1; op. 13, op. 7, etc.

J. S. B.—QUESTION.—Can you give me any information in regard to the teacher-examination by the Music Teachers' National Association?

ANSWER.—You will find the information you desire in Mr. Bowman's communication, also, from an editorial on the same subject. We will place before our readers all developments in this interesting subject.

J. B. C.—QUESTION.—Can one procure copies of the proceedings of the Music Teachers' National Association from the first meeting to the present time?

ANSWER.—W. F. Heath, Fort Wayne, Indiana, or E. S. Werner, Albany, New York, can furnish you with all the reports of the Association, with the exception of one or two sessions.

C. A. R.—QUESTION.—Would you please give the name of some studies similar to those excellent extension exercises at the beginning of the second (2d) grade in "Urbach's Prize Piano-Forte Method," to be used as a continuation of the same?

ANSWER.—"Technische Uebungen," by Ed. Morike, sections IV and V contains several hundred such exercises.

F. R. W.—QUESTION.—Can you give me the names of a few female choruses suitable for commencement exercises?

ANSWER.—The following will, no doubt, answer your purpose, as they have been all tried and found true. The figures denote the grade of difficulty: Twenty-third Psalm, Schubert, 4; I Waited for the Lord, Mendelssohn, 4; Shades of Night, Ferring, 3; Flower Greeting, Curschmann, 3; Bridal Chorus, Wagner, 2-4; Invitation to the Dance (Polka), Oesten, 3-4; Ave Maria, Mendelssohn, 3; Summer Fancies (Waltz), Metger, 2; Gypsy Life, Schumann, 4; Cheerfulness (Waltz), Gumbert, 4; Gently Falls the Dew, etc., Mercadante, 3; Graduates' Song (Haise the notes), Concione, 3-4; Charity, Rossini, 3; Protect Us Through, etc., Curschmann, 3.

G. S. E.—QUESTION.—I should be obliged if you would, in your next number, tell me whether I am right or wrong in my opinion that Lebert & Stark's instruction books are not at all the books our American girls would enjoy, no matter how meritorious they may seem in the eyes of the profession?

ANSWER.—An instruction book, like a home, should have sunshine and cheerfulness about it. Both may provide for every need of the child, may set best examples, etc.; but without sunshine, without something for the childish heart, that home or that book lacks one of the greatest charms. Lebert & Stark's works are too trim; they drive the child along the straight-jacket road to perfection. In other words, they have not thrown sunshine into their work. In a more tangible way they have failed in their duty. Half that number would have been too many. Why give a child a barren union part, while the teacher, twice a week, play the only musical part? Why keep a child at the extreme ends of the key-board for months and months? An instruction book should aim to enliven the dreary practice hours. We accord heartily with your opinion.

M. S. AND OTHERS.—Is there a work published that explains the works of our best composers?

ANSWER.—In the English language there is no book of the kind, but by gleanings several volumes you can get all the information there is on that subject. Here are some of the best books in the English language: "Beethoven's Piano Sonatas Explained for Lovers of Musical Art," by Ernst von Ertelen; there is also a similar book on his symphonies, by A. T. Teegen; "How to Play Chopin," by Alfred Whittingham; Crowstons' "Book of Musical Anecdotes from Every Available Source," in two volumes. The proper excuse, however, for such information is in the well written lives of the composers. If the facts were known that prompted the composer's thoughts many of the poetical pictures would vanish. Perhaps some external annoyances, like that of the cook, or *dienst maedchen*, would be responsible for the peculiar character of many compositions. You may call to mind Heine's lovely poem that was prompted by a tight shoe.

[Having no music type on hand, a few answers to questions will, on that account, not appear until next issue.—Ed.]

We answer

12

30.

31.

Sehr legato in der rechten und mit lockerm Handgelenk in der linken Hand. Den letzten Accord in jedem Takt nicht zu kurz und schnell absetzen.

Very legato with the right hand, and loose wrist in the left. The last chord in each bar not to be quitted too abruptly or quickly.

32.

33.

Exercise 34 consists of a piano introduction and a main section. The introduction features a treble clef with a key signature of one sharp (F#) and a common time signature. The bass line is marked with fingerings: 5 4 5 3 4 2 3 1, 2 1 2 1 2 1 2 1, 5 4 5 3, and 1 2 1 0. The main section is in 2/4 time and features a treble clef with a key signature of one sharp (F#). The bass line is marked with fingerings: 1 2 1 0, 4 5 4 5, 4 5 4 5, and 1 2 1 0. The exercise is marked with a piano (p) dynamic and a tempo of quarter note = 120.

34. *Auf die Bässe zu achten.*

Attention to the Bass.

Exercise 35 consists of a piano introduction and a main section. The introduction features a treble clef with a key signature of one sharp (F#) and a common time signature. The bass line is marked with fingerings: 1 2 1 0, 4 5 4 5, 4 5 4 5, and 1 2 1 0. The main section is in 2/4 time and features a treble clef with a key signature of one sharp (F#). The bass line is marked with fingerings: 1 2 1 0, 4 5 4 5, 4 5 4 5, and 1 2 1 0. The exercise is marked with a piano (p) dynamic and a tempo of quarter note = 120.

35. *Mit schnellem Fingerwechsel in der linken Hand.*

With rapid change of finger in the left hand.

Exercise 36 consists of a piano introduction and a main section. The introduction features a treble clef with a key signature of one sharp (F#) and a common time signature. The bass line is marked with fingerings: 1 2 1 0, 4 5 4 5, 4 5 4 5, and 1 2 1 0. The main section is in 2/4 time and features a treble clef with a key signature of one sharp (F#). The bass line is marked with fingerings: 1 2 1 0, 4 5 4 5, 4 5 4 5, and 1 2 1 0. The exercise is marked with a piano (p) dynamic and a tempo of quarter note = 120.

Exercise 37 consists of a piano introduction and a main section. The introduction features a treble clef with a key signature of one sharp (F#) and a common time signature. The bass line is marked with fingerings: 1 2 1 0, 4 5 4 5, 4 5 4 5, and 1 2 1 0. The main section is in 2/4 time and features a treble clef with a key signature of one sharp (F#). The bass line is marked with fingerings: 1 2 1 0, 4 5 4 5, 4 5 4 5, and 1 2 1 0. The exercise is marked with a piano (p) dynamic and a tempo of quarter note = 120.

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FROM GORDON'S
NEW SCHOOL FOR THE PIANO-FORTE.

SCALE PASSAGES FOR THE RIGHT HAND.

Raise the fingers high and play with a firm touch.

f Legato.

SCALE PASSAGES FOR THE LEFT HAND.

SCALE PASSAGES FOR THE LEFT HAND.

Legato.

The image shows a musical score for the left hand, titled "SCALE PASSAGES FOR THE LEFT HAND." The score is written for a single melodic line in C major, 2/4 time. It consists of three systems of music. The first system is marked "Legato." and contains four measures of eighth-note scales, each with fingerings (1-3, 5, 1-3, 5) and a slur. The second system contains four measures of eighth-note scales, each with fingerings (5, 1-3, 5) and a slur. The third system contains four measures of eighth-note scales, each with fingerings (5, 1-3, 5) and a slur. The score is written on a single staff with a treble clef and a key signature of one sharp (F#).

FROM GORDON'S

188

NEW SCHOOL FOR THE PIANO-FORTE.

THIRTY-FOURTH AMUSEMENT.

p *leggero, staccato.* *cresc.*
senza pedale.

p *cresc.*

cresc.

p *cresc.*
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cresc. *p*
 * *Ped.* * *Ped.* *

f
 * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

FROM GORDON'S

NEW SCHOOL FOR THE PIANO-FORTE.

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p *cres.* *f*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

f *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres. *f* *cres.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

f *f*

Ped. * *Ped.* * *Ped.* * *Ped.* *

OCTAVE ETUDE.

When playing Octaves use the fourth finger on the black keys.

The musical score for the Octave Etude is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The piece features a variety of rhythmic patterns and dynamics. The first system (measures 1-5) includes a piano introduction with a steady eighth-note accompaniment in the bass and a melody of eighth-note chords in the treble. The second system (measures 6-10) continues the piano introduction with a change in the bass line and a more active treble melody. The third system (measures 11-15) introduces a forte section with a more complex treble melody and a bass line of chords. The fourth system (measures 16-20) features a forte section with a complex treble melody and a bass line of chords, including a pedaling instruction. The fifth system (measures 21-25) concludes the piece with a final chord and a pedaling instruction.

Measures 1-5: Piano introduction. Treble: eighth-note chords. Bass: eighth-note accompaniment. Dynamics: *p*.

Measures 6-10: Piano introduction. Treble: eighth-note chords. Bass: eighth-note accompaniment. Dynamics: *p*.

Measures 11-15: Forte section. Treble: eighth-note chords. Bass: eighth-note accompaniment. Dynamics: *f*.

Measures 16-20: Forte section. Treble: eighth-note chords. Bass: eighth-note accompaniment. Dynamics: *f*. Pedaling instruction: *Ped.*

Measures 21-25: Forte section. Treble: eighth-note chords. Bass: eighth-note accompaniment. Dynamics: *f*. Pedaling instruction: *Ped.*

14

36. *Legato assai.*

36. *Legato assai.*

ritard.

37.

Deutlicher Anschlag mit dem 4ten und 5ten Finger
Ruhige Ausdehnung der Hand.

Distinct touch by the 4th and 5th finger.
 Quiet extension of the hand.

legato.

Exercise 38 consists of two systems of piano and violin staves. The first system shows a piano part with a descending eighth-note scale in the right hand and a single note in the left hand, followed by a violin part with a similar descending scale. The second system continues the piano part with a descending scale and a single note, while the violin part plays a series of eighth notes. Fingerings are indicated by numbers 1-5 above the notes.

38. Auf das Untersetzen des Daumens zu achten.

Attention to the passing under of the thumb.

Exercise 39 consists of two systems of piano and violin staves. The first system shows a piano part with a descending eighth-note scale in the right hand and a single note in the left hand, followed by a violin part with a similar descending scale. The second system continues the piano part with a descending scale and a single note, while the violin part plays a series of eighth notes. Slurs and accents are used to indicate phrasing and emphasis.

39. Mit dem 4ten Finger der rechten Hand deutlich anschlagen.

The fourth finger of the right hand to be struck distinctly.

Exercise 39 continues with two systems of piano and violin staves. The first system shows a piano part with a descending eighth-note scale in the right hand and a single note in the left hand, followed by a violin part with a similar descending scale. The second system continues the piano part with a descending scale and a single note, while the violin part plays a series of eighth notes. Slurs and accents are used to indicate phrasing and emphasis. The word "ritard." is written below the piano part in the second system, and "dolce." is written below the violin part in the third system.

THE FIRST PIANO-FORTE STUDIES. BOOK I.

No. 1.

LOUIS KOHLER, Op. 50.

The musical score is written for piano and consists of five systems. Each system has a treble and a bass staff. The first system begins with a treble staff containing sixteenth-note runs and a bass staff with chords. The second system continues with similar patterns, marked with 'f', 'dim.', and 'cres.'. The third system introduces a new texture with a treble staff of sixteenth-note runs and a bass staff of chords, marked with 'f', 'dim.', and 'mf'. The fourth system features a treble staff with sixteenth-note runs and a bass staff with chords, marked with 'p' and 'cres.'. The fifth system concludes with a treble staff of sixteenth-note runs and a bass staff with chords, marked with 'pp', 'cres.', and 'mf'.

No. 2.

The musical score for 'No. 2' is written in 4/4 time. It consists of five systems of piano and treble staves. The piano part features a continuous eighth-note accompaniment. The treble part has various melodic lines with dynamic markings and articulation.

System 1: Treble staff starts with a half note G4, then a half note F#4, then a half note E4. Piano staff starts with a half note G3, then a half note F#3, then a half note E3. Dynamics: *mf*. Articulation: *cres.*

System 2: Treble staff starts with a half note D4, then a half note C#4, then a half note B3. Piano staff starts with a half note G3, then a half note F#3, then a half note E3. Dynamics: *dim.*, *p cres.*

System 3: Treble staff starts with a half note A3, then a half note G3, then a half note F#3. Piano staff starts with a half note G3, then a half note F#3, then a half note E3. Dynamics: *f*, *dim.*, *p*

System 4: Treble staff starts with a half note E4, then a half note D4, then a half note C#4. Piano staff starts with a half note G3, then a half note F#3, then a half note E3. Dynamics: *cres.*, *f*

System 5: Treble staff starts with a half note B3, then a half note A3, then a half note G3. Piano staff starts with a half note G3, then a half note F#3, then a half note E3. Dynamics: *mf*, *dim.*, *p*, *dim.*, *p*

The Teachers' Column.

Experiences, Suggestions, Trials, Etc.

[Short communications of a didactical nature will be received from Teachers. Only the initials of the writers are printed, without postoffice address.]

After all, the important element of a successful teacher's instruction is the ability to secure mechanical accuracy in the use of the fingers and hands, which implies a full, free and exact use of the fingers individually, as well as the ability to perform any series of notes faultlessly any number of times, and with the same degree of power, the same quality of tone. In order to obtain the maximum of work with the maximum of fatigue, perfectly relaxed muscles are altogether requisite.

To acquire strong, flexible and independent fingers, should be the earnest purpose of every piano student, and this end great care should be taken that the action be confined wholly to the knuckle-joint, and all movement of the fingers be above the level of the hand. If the finger, in raising, be allowed to straighten, by just so much is action at the knuckle-joint lost, not as a necessary but a natural consequence. To verify this, place the hand in the piano position over the keys, straighten one of the fingers without moving it at the knuckle-joint; you will note the tip is some two inches above the keys. Now curve the finger, keeping the tip at the same distance above the keys, and observe the movement at the knuckle-joint. It is the action at this point that determines the degree of independence, as well as flexibility and strength of the fingers, hence the necessity for a vigorous action.

The utter disregard, on the part of many teachers, of these few essentials is the greatest possible hindrance to the pupil, and the only way to secure accuracy in finger gymnastics is acquired to some degree, an artistic performance is out of question.—D. S. B.

A good teacher must, of course, have acquired knowledge, but that this is not all there is of him! Nature has made him susceptible to that which is good and beautiful. A correct instinct and true understanding have taught him to avoid the false and the vicious; a desire for increased knowledge leads him to observe carefully whatever he meets with in his path of life. And, above all, he tries unrelentingly, according to the best of his ability, to fill the position to which nature and circumstances have called him. A good teacher never fancies that he "knows it all." Art is so comprehensive, and everything in life is so closely connected with it, that whoever loves and fosters it will daily find in its new sources of enjoyment and new excitements to study. The most experienced teacher must be a constant learner.

Why is it that many intelligent teachers seem to think that their pupils require exercises far in advance of their mechanical abilities? Many teachers who give easy pieces to their pupils, persist in placing before them exercises and studies out of proportion to the power of execution, as if the exercises were not at best wearying and two often discouraging. The constant struggle with the mechanical difficulties of dry studies often discourage and embitter young pianists. It is the duty of teachers, in choosing studies for the improvement of technique, to select only such as are within reach of the mechanical powers of the pupil, in order that he may acquire a pure and delicate style of execution, retaining at the same time a lively interest in his pursuit. Let the studies have a particular end in view, and impress upon the pupil their importance, even if not specially interesting, but let not the struggle with mechanical difficulties take the place of self-confidence, boldness and command of music.—C. A. D.

Dr. Wm. Mason, in giving his testimony (in *Kunkle's Musical Review*) in favor of Summer Normal Schools for music teachers, says: Joachim Raff once told me, now thirty years ago, as we were walking in the park, at Weimar, that he could explain the whole subject of harmony and composition in half an hour so that a person with ordinary brains and intelligence could comprehend it, and proceeded to illustrate the matter by drawing a diagram with his cane in the dirt by the roadside. This, of course, was an extreme statement, but contains a good deal of truth. In one sense the subject is capable of explanation in half an hour; and in another sense it may take a lifetime to master it. So much, however, is certain, that from a teacher who has the ability of imparting knowledge one may learn more in an hour than can be learned in a year from a teacher who has not the ability. As an instance of the faculty of imparting knowledge, presented by some highly-favored men, the writer looks back to a con-

versation it was his privilege to enjoy with Richard Wagner in Zurich, Switzerland, in the year 1882, and he often wonders to the present day that so much information could have been crowded into the short space of an hour, and so impressively in such a way as to have proved of such enduring and permanent value.

I consider the greatest trial a teacher has to bear comes from the pupils who, having ability and talent, refuse to take interest in the work or make any show of learning lessons, expending the practice time in meandering over the board, or playing just such music as is not included in the lesson. I have known many teachers who maintain much reasoning as this, "Well, I can't help it. It is their own fault." I am not bound to refuse such scholars. I do my part of the work. If I dismiss this pupil because she will not do honest work, I make enemies of her parents, and they will send to some one else who is not so conscientious.

It is not well, of course, to be hasty in dismissing a pupil; but when you have exhausted all endeavors, I believe, in this case, though seemingly severe, nothing will be of so much benefit as refusing to continue lessons. The teacher owes it to his own reputation, as well as out of consideration for the parents. But it is always best, in such cases, to state the case to your patron, in order to avoid any misunderstanding. Such a pupil is depressing to a teacher, and occasions his loss of self-respect, and will end in some damage to his reputation. A good teacher cannot afford to spend time upon such pupils.

The difference between the professional and the amateur musician is, that the one follows music as a life-work and means of existence, and the other takes to the art as a pastime, or, at best, as a desultory study on which he may spend some money and enjoy himself. In some respects the amateur takes more real delight from music than the professional does, for what is play for one is work for the other. The professional can feel the difference between musical work and musical pastime keener than the amateur can.

A GRADED LIST OF POPULAR MUSIC.

In compliance to numerous requests we give a list of reliable teaching pieces, as a supplement to the one we presented last month, in which the classical order predominated. Teachers can order any one of these pieces as a part of getting something new. Many of these are standard teaching pieces of the popular order, and may not be new to many, but what is familiar to one may be entirely new to another:

GRADE 1. After School, Liechier; Summer, Liechier; Kinderfreund, Koehler.

GRADE 2. Songs without words, Nos. 4, 9, 16, Mendelssohn; Flower Song, Lange; Happy Dream, Liechier; Gavotte, Morley; Maedchen's Prayer, Dorn; Sun's Flashes, Lear; Flower Rain, Liechier; Remembrance, Schmeizer; Twilight, Schmeizer; A Rural Wedding, Mason; Le Soupir, Schrad.

GRADE 3. La Fontaine, Bohm; Angelus, Dorn; Nocturnes, Nos. 2, 5, 6, Leybach; Songs, without words, 1, 7, Mendelssohn; Spinning Wheel, (Rural Polka) Schell; Confession, Strakosch; 1001 Nights Waltzes, Strauss; Morning Journal Waltzes, Strauss; Viennese Ball Waltzes, Strauss; La Zingara, Bohm; Saratoga Gallop, Wilson; Maedchen auf dem Bergen, Lange; Cradle Song, Barelli; Thine Own, Lange; Fete Hongroise, Smith; Gavotte, Beitz.

GRADE 4. Voix de Cell, Lelch; Russian Song, Smith; Valse, Durand; Bridle March, Theophil; Polaco Brillante, Bohm; Rosses de Boheme, Kowalske; Polka Caprice, Buegal; Paraphrase, Theophil; Idylle op. 63, Lyberg; Polonaise, in A major, Chopin; Aubade, Dorn; Marche Fanebre d'une Marionette, Gounod; Sunrise Mazurka, Pattison; Maidens Blush Waltz, Gotschall; Cujus Animam, Kuhe; College Life, Presser; Chant Sans Paroles, Tschalkowsky; Tarantelle Brillante of 8, Smith; On Wings of Song, (Mendelssohn) Koehler; Home Sweet Home, Kuhn; Bianco, Oesten; Melody, in F, Rubenstein; Grand March Triomphale, Kuhe; Pleasures of Winter, Moelling; Chant de Matin, Boscowitz; Le Belle Adelaide, Schmeizer.

GRADE 5. Valse in A flat, E. flat, Chopin; Home, Sweet Home, Presser; Titania, Wely; Hundred, Wallace; Tarantelle of 85, No. 2, Heller; Germans Trumpshale March, Kunkel; California Polka, Heitz.

GRADE 6. La Fleuse, Raff; Reconciliation of Home, Mills; The Harp that Once, etc., Pope; The Minstrel Boy, Pope; Tarantelle, No. 1, Mills; Sabbath Eve Chimes, Pope; Rustic Dance, Mason.

GRADE 7. Rhapsodie Hongroise, No. 3, Liszt; Caprice in B Minor, (Mendelssohn) Smith; Polka de la Reine, Raff; Schumann's Symphonique Etudes, (finale); Scherzo, in B flat minor, Chopin; Bird Song, Schmeizer. The student who has a knowledge of vocal music of a similar order will appear in our next issue.

The Wisdom of Many.

Hurry is only good for catching flies.

Knowledge is not acquired in a feather bed.

People do not lack strength, they lack will.

A handful of sense is worth a bushel of learning.

Methods are the masters of masters.—*Talleyrand.*

Keep cool and you command everybody.—*St. Just.*

Music washes away from the soul the dust of every-day life.—*Auerbach.*

Genius unexercised is no more genius than a bushel of acorns in a forest of oaks.

Much depends, as in the tiller's soil, on culture and the sowing of the seed.—*Cowper.*

If by your art you cannot please all, content the few. To please the multitude is bad.—*Schiller.*

There are some people who think music deeply, but who have not the power to give it expression.

A man's virtue should not be measured by his occasional exertions, but by his ordinary doings.

It is good to know a great deal; but it is better to make a good use of what we do know.

We grow like what we contemplate; let us, therefore, contemplate the True, the Beautiful, the Good.

Simplicity, of all things, is the hardest to be copied, and ease is only to be acquired with the greatest labor.

He that is slow to anger is better than the mighty; and he that ruleth his spirit than he that taketh a city.—*Bible.*

The talent of success is nothing more than doing what you can do well without a thought of fame.—*Longfellow.*

Do not for one repulse, forego the purpose That you resolved to effect.—*Shakespeare.*

A musician takes more unalloyed pleasure in hearing music well interpreted than he does in interpreting it himself.

Happiness consists in activity. Such is the constitution of our nature; it is a running stream, and not a stagnant pool.—*Goode.*

A little concentrated accuracy is worth a great deal more than a widespread, but incomplete and superficial knowledge.

The principles of true art are always the same; the student, then, can well afford to make his education thorough. No fear that true culture will outlive its day.

He who respects his work so highly (and does it reverently), that he cares little what the world thinks of it, is the man about whom the world comes at last to think a good deal.

Dumas hated music, a peculiarity which often had the effect of shortening the great man's stay in houses where he was being hospitably entertained. Dumas said that music killed conversation.

The real difference between men is energy. A strong will, a settled purpose, an invincible determination, can accomplish almost anything; and in this lies the distinction between great men and little men.

Music is peculiar and alone in the power of representing in full reality the most highly transcendental moods. In this respect the capacities of expression of other arts do not even remotely approach its own.—*R. Francis.*

The fundamental evil in music is the necessity of the reproduction of its artistic creations by performance. Were it as easy to learn to read music as words, the sonatas of Beethoven would have the popularity of the poems of Schiller.—*F. Hiller.*

Excellence in delivery consists in rendering the true contents of musical thoughts perceptible to the hearing. Music contains a multitude of moods and feelings; the player must bear all these within himself, must himself be moved by them, and must shape his delivery accordingly.—*Ph. Em. Bach.*

Virtuosity exists only in order that the artist may be in a condition to achieve all that he wills to do. But to that end it is indispensable; so indispensable that it cannot be cultivated enough. Especially is it to be prized when it is represented by artists whose yield all fullness of the nature, being not a mere means of display, but, instead, a means for the expression of emotion.—*Franz Liszt.*

THE USE OF SLOW PIANO PRACTICE.

By DR. W. S. B. MATHEWS.

I do not hesitate to say that more than three-fourths of the time spent in piano practice by players generally is wasted. *How* they waste it it would take too long to tell. In many cases they practice unproductive exercises. This, however, does not signify so much as the fact that there are those who are practiced in a wrong way. For there is scarcely any conceivable exercise which may not be made useful by a good mode of practice. Even a book full of ill-digested, and, if I might so say it, unprofitable exercises, like Lieber and Stark's, may be made of pupils if properly practiced.

Every well-taught piano player who reads this is familiar with the injunction, oft repeated, to "practice slowly." Plainly, I hear, used to direct a certain number of times slow and a certain number of times fast, as the rule of practice is to be applied to all kinds of passages. Four or five times slow, and four or five times fast, was the rule, I believe, or near enough for our present purpose. Mills, the pianist, makes great account of slow practice, and applies it himself to everything, even to a review of pieces long familiar and many times played in public. Mason makes this principle his "joy and his song," as hundreds of his pupils can testify. Miss Julia Rive, whose *technique* is acknowledged to be of a superior order, practices everything very slowly. With her the slow practice far exceeds the fast. If she plays a passage four times slowly, she will play it fast not more than twice; then comes another turn of slow practice.

What is slow practice? For every pianist there are three grades of speed in all passages admitting of rapid playing. They are, first, a very slow rate; so slow, namely, that each motion is fully determined; and the will, and the senses, comes the response through the sensory nerves that the motion has been fully performed; *after* which there is a moment of repose before the next motion is ordered. Very slow practice is any rate of speed that admits of this moment of mental repose between the reception of the sense of having played one note and the act of beginning to play the next. The second rate is moderate—the rate in which, as soon as the mind becomes conscious that one key has been played, it orders the next, without suffering a moment of repose to intervene. The third rate is that of velocity—a degree of speed in which the will orders the series of acts at such a rate that four octaves of the scale of A, or three octaves of broken chord of C, etc., etc., and the fingers play them as rapidly as possible, the mind not being conscious of the fact that one key has been played before it orders the next.

Perhaps a little further examination may render this plainer. There are two kinds of nerves, the *motor* and the *sensory*. The motor nerve transmits from the brain or some lower nerve centre an order for the muscle to contract, and it contracts. The sensory nerve transmits impressions from without. These sensory impressions are not at first transmitted to the brain, but stop at a lower nerve-centre and are reflected back in the shape of a motor impulse, which effects a new muscular adjustment to meet the emergency. Thus, if I am kicked, I do not have to wait until I hear of it in my sensorium; but, as soon as the spinal chord finds out such is the fact, it telegraphs to the nearest leg arm to "answer immediately"—which order I hope my arms and legs may long have the desire to obey. Thus it is that in walking or riding, the different muscles adjust themselves unconsciously so as to preserve the equilibrium of the body. Motor and sensory impulses are projected with different degrees of speed. The motor impulse travels at the rate of about 92 ft. a second; the sensory at the rate of about 149 ft. It is understood, of course, that muscle contracts only in obedience to an order received through the motor fibres of the nerve. In the case of those that are completely voluntary, it appears that each one is separately determined and ordered by the will, and completes itself in consciousness whenever the sensory nerve has returned the information that the act has been performed. Any series of muscular motions may be made habitual, and the case they can be performed while the mind is thinking of something else. The shoemaker lasts his shoe, crosses the channel, folds and waxes his thread, sews the seam, runs down the channel, and so on, while he is busily engaged in conversation, or in a "brown study" on the question of wars and money. The blacksmith beats the iron, hammers and shapes it, all the while carrying on a discussion of politics or theology. His apprentice also heats and hammers his iron while carrying on a base-ball discussion with his mate. He spoils his job, and is condemned by his master to mind his business and keep his mind to his work next time. So, too, the player goes through a familiar piece unconsciously. The beginner makes a mistake as soon as his mind wanders never so little.

All of these acts, so well performed without thought, have become habits, and no longer require the mind to order each separate detail. The beginners, who failed, had not acquired the habit. To a certain extent each worker becomes a machine. He was merely an automaton, that part of him which made shoes, or shaped the iron.

He played the piano, that is to say. The shoemaker was conscious only of the general intention of making shoes, and of having conveyed himself to the bench where were the necessary materials. All of him not engaged in making shoes was asleep or actively engaged in something else. A part of him breathed, also automatically; a part of him circulated the blood, also without his will; a part of him talked or thought theology or politics; a part of him worked away at the contents of his stomach. The man really, you see, was not making shoes at all,—that was only automatism, just the same sort of thing as the heart beating, the lungs breathing, or the stomach churning the victuals—the operation of a machine. All there was of him, just then, that was really man, was the part talking theology—except away down in one corner of his being, (like "booth-neh), his love and anxiety for his poor, sick daughter.

Let us attend more closely to these machine-performances. Are they in any way deficient or imperfect? Not at all; every motion follows in its proper order, beginning only when the previous one has been completed. Unexpected exigencies are met and allowed for with all necessary intelligence.

To such an extent may this machine-like ability be carried that the acts themselves may be conditioned on sense perceptions received through parts of the economy remote from those performing the automatic acts. For example, I have seen a once eminent organist play when he was so drunk that he was with difficulty seated at the instrument, and when I am very sure he couldn't possibly have distinguished between the "1" and the "not 1." He played, of course, from notes. As long as he could keep his eyes open his hands would play whatever his eyes saw; but he knew nothing about it.

All piano practice, whatever its nature, has for its object to produce the habit of playing that passage or piece. The only part of playing that is completely volitional, and not at all automatic, is the melody, whether one means to play this merely the air or the counterpoints. When the melody is played automatically the playing becomes soulless.

Playing may be poor in respect to its mechanism, or in the player's imperfect consciousness of the music. Ability to *think* the music is the first requisite of an artist. Some persons are extremely obtuse in this respect, anything beyond the most elementary combinations eludes them. How to develop the musical perceptions I do not now stop to inquire; at this time I concern myself only with the mechanism. The player must have a great stock of standard contrabases at the major and minor modes, the various arpeggios and broken chords, and the usual accompaniment formulas. Each of these must be subject to control by a merely general order of the mind. When one wills to play four octaves of the scale of C, the hand should automatically proceed to business, the thumb falling on F and C without further direction; and similarly of every other passage. But how can this come about? Is there some tree off which one can gather these passages already prepared, or the leaves of which one may eat, and be brought into so comfortable an ability? Not at all; there is only one way, and that is in pursuance of the following law:

Any series of muscular acts may become automatic by being performed a sufficient number of times in a perfectly correct sequence.

Let the series of motions in question be ten in number. How does the average pupil set about mastering it? Why, something like this, (x being the unknown quantity—the mistake):

1st time, (carefully)	1 2 3 4 5 6 7 8 9 10
2d "	1 2 3 4 5 6 7 8 9 x
3d "	1 2 3 4 5 6 7 8 x 10
4th "	1 2 3 4 5 6 7 x 9 10
5th "	1 2 3 4 5 6 x 8 9 10
6th "	1 2 3 4 5 x 7 8 9 10
7th " (carelessly)	1 2 3 4 x 6 7 8 9 10
8th " (very carelessly)	1 2 3 4 5 6 7 8 9 10
9th "	1 2 3 x 5 6 7 8 9 x
10th "	1 x 3 4 5 6 7 x 9 10

And so I might go on for pages. The wonder to me is that they ever get a piece near enough right to permit one to recognize it.

Here, then, we are at length able to see the value of slow practice. The necessary number of perfectly infallible performances which form the basis of automatism, can be secured *only* in slow practice. Each one of these three steps must enter into the performance of every single motion in the series. First, the volition to play a certain note.

Second, the consciousness of having played it. The sense of having the finger on the key. Third, the moment of repose, in which the mind clearly apprehends the next note to be played. This slow practice may be faster or slower, according to the activity of the player's mind. The beginner must play as slowly as one note a second;

the artist may play four or five. I have heard Miss Rive practice Gustave Schumann's "Tarantelle at the rate of about three notes a second, although, in the performance, it goes at the rate of from eight to twelve notes a second.

The average rate of transmission of the motor and sensory impulses through the nerves is about 1 ft. per second, or about 7,900 ft. per minute. In automatic performances of the fingers the motions are supposed to be controlled from one of the nerve-centres in the spinal column, giving approximately five feet for the travel of the two impulses for every key played. This, supposing the muscles to be instantly, would give about 1,450 notes a minute as the ultimate of velocity, or about 24 notes a second. Any one who will play a scale four octaves in *nines*, (going through nine times), at half this speed will be likely to find the exercise somewhat fatiguing.

Exclusively slow practice will still be playing. It takes the life out of the music. It must, then, be altered with two other degrees of speed, in the proportion of six, say, slow, six moderate and three fast, and so on, over and over, until one learns the passage. This is not a rule; it is merely an indication of the proportion necessary to be observed in order to secure accuracy without sacrificing the musical quality of the playing. And it is in the almost total neglect of this kind of practice, that pupils in general may find the reason of their poor success.

HOW TO AWAKEN THE PUPIL'S INTEREST.

By GUSTAVUS SCHILLING.

I will say at once that the alpha and omega of the teacher's work is to know how to awaken a warm interest in his instructions—to excite a strong desire to learn music—and then to keep that desire alive. This is the secret without which not the slightest fruitful skill can be attained in this art, and without which all school ability will be useless. Experience shows that most teachers fail to bring out the slumbering talents of their pupils, or if by chance they are partially awakened, they are soon lulled to sleep again. It is upon this rock that thousands are wrecked, and vast sums are spent in vain. All teaching, to be successful, must be made interesting. This fact is often misunderstood, or not sufficiently appreciated by music teachers, and therefore they so seldom arrive at a satisfactory solution of their tasks. To make instruction interesting is the *sine qua non*, and it must form the chief point of the method employed. Let me make this better understood. The first object of the teacher must be to create a strong interest in instruction and a desire in the pupil to learn. No teacher should anticipate in the pupil anything that will be to his advantage. If there should be something there, so much the better; but it is a hundred to one that it will not exist, and the consequences of anticipation cannot be repaired, while by a contrary course he will only risk a little unnecessary labor, which cannot do any harm. The idea that no one will learn that for which he has no love is very natural; still we ought not to confide in the existence of love alone—especially the right love for learning. Children are apt to desire, or to appear to desire, the acquisition of some knowledge; but that desire diminishes the moment difficulties appear. This shows that the real desire never was theirs. A genuine, true desire can only exist where the child has some proper conception of the thing he desires. When the child is content with spontaneous striving after knowledge, then alone can we presume that the pupil has a real wish to learn. And when we discover the solution of the enigmas—"never place such difficulties in the path of pupils as will discourage even the most indolent and stupid," especially if they are to have some great advantages from undertaking the work. But how can this be accomplished? It seems to be difficult on the face of it; and yet nothing is easier—at any rate nothing is more important, and nothing is more neglected. Above all things, the teacher must endeavor to thoroughly understand his pupils. Each one has some peculiar character, temperament, imagination or physical construction. Having acquired a thorough knowledge of the peculiarities of each pupil, the teacher must immediately adapt himself to the peculiarities of each. Each individual of the child must be considered in everything we say or do with him—not requiring anything from him which he cannot understand, and which he is not able to perform, and carefully avoiding the lines which he cannot follow, but simply adapting our requirements to his peculiarities and capacity, submitting, apparently, to his natural desires, yet in fact bending them gently to our own will; the pupil will then imagine that everything he learns will be easily acquired. Each endeavor to awaken in him a sunny light that he will easily forget the little trouble it gave him to acquire it, and so nothing but the wealth of knowledge and the ability he has gained will appear before him. In this manner he will acquire what he is to learn, and he will be that has only to be cultivated to become a fruitful plant.

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